

le Crédac — *Press* *Release* —

Koenraad Dedobbeleer — *Workmanship of* *Certainty*

Exhibition from 18 January to
31 March 2013 »—> Show opening,
Thursday, 17 January 2013 from 5 to 9 PM.

Centre d'art contemporain d'Ivry - le Crédac

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Open every day (except Mondays)
from 2 to 6 PM, weekends from 2 to 7 PM, and by request
— free admission

Metro: 7 line, Mairie d'Ivry /
(20 mn from Châtelet / 200 m from the metro)

Member of Tram and DCA networks, Crédac enjoys the generous support of the City of Ivry-sur-Seine, the Regional Direction of Cultural Affairs of Île-de-France (the Ministry of Culture and Communications), the General Council of Val-de-Marne and the Regional Council of Île-de-France.

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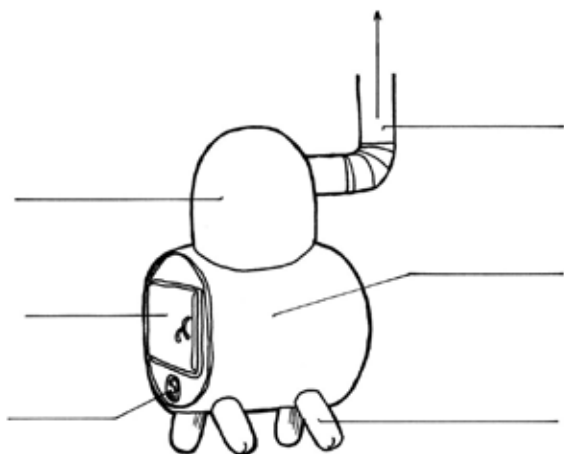
KALEIDOSCOPE MOUSSE



Koenraad Dedobbeleer — *Workmanship of Certainty*

18 January
to 31 March 2013

— Show opening, Thursday, 17 January 2013
from 5 to 9 PM — **Press view at 5 PM**
with Koenraad Dedobbeleer and the show's
curator, Claire Le Restif.



Koenraad Dedobbeleer, preparatory drawing to
Tiny Boxes For Past Lives, 2012.
© Koenraad Dedobbeleer, courtesy C.L.E.A.R.I.N.G., New York.

“Dysfunctional Sculptures”

The sculptures of the Belgian artist Koenraad Dedobbeleer (born 1975) work like simulacra of functional present-day objects. Because they are placed in an exhibition context and hence freed from their useful function, they exist as ambiguous supports that are made available for interpretation. Each piece is presented as both an everyday object, belonging to the domestic sphere (a piece of furniture, utensil, tool), and an esthetic object, corresponding to the criteria that obtain in design and sculpture. Tables, stools or columns are excessively enlarged, for example, or taken apart and rebuilt differently.

This is the case for *The Subject of Matter (For WS)* (2010), a piece that is something between a column and a

fountain, both massive and portable, and doubly paradoxical; or *Tradition is Never Given, Always Constructed* (2012), a monumental reproduction of the tubular feet of stools imbued with great banality, painted in delicate pink and off-white tones, like so many ironic shifts that make the pieces waver between the status of ornamental furniture and that of works of art. The warmth of a stove, the flame of a gas ring (*Political Economy of the Commodified Sign*, 2012), the water of a fountain, a shrub trimmed into a topiary, these suggest an appropriation of nature through pleasure, while manufactured objects are broken up to be converted to a wild state.

With a great heaping of irony, the artist's objects seem undecided, provoking multiple associations of ideas; Dedobbeleer creates “dysfunctional sculptures,” snares laid for our perception that invite us to re-evaluate our own criteria for understanding forms and their cultural origins.

“Travaux pour amateurs”

Workmanship of Certainty is the second in a trilogy of shows that began in St. Gallen (and ends in Middelburg).^{*} While the selection of works and their arrangement is specific to each venue, the project is a global one in fact, whose common starting point is the artist's book *Œuvre sculpté, travaux pour amateurs* (Roma Publications, 2012). A kind of nonchronological visual version of a word-chain game, this publication brings together images of artworks, furniture and architectural elements to form a sort of repertoire of historical references, a manual of practices and uses for day-to-day objects, which serve as keys for reading these three shows.

As always in Dedobbeleer's work, the titles of pieces and exhibitions have no direct connection with the object or objects they cover. Taking the form of extremely pompous, absurd aphorisms or theoretical considerations touching on art and culture, they shed no light in fact on our understanding of the works. On the contrary, Dedobbeleer humorously plays with our reflex of wanting to explain the object through the text.

Yet the title of the show at Crédac tells us something about the artist's concerns. The turn of phrase *Workmanship of Certainty* (defies translation, offers a number of meanings at one and the same time) seems to draw an analogy between manual skill, which is necessary to achieve form, and knowledge. As the artist points out in an inscription on an earlier work, “Reflection is manual activity and a concrete labour”; in other words, the production process is a mechanism of culture.

For Dedobbeleer, works of art are always inextricably bound up with where and how they are exhibited. They are thought out as “tools for reading the space”, and their design, selection and arrangement are heavily influenced by the weight of the history and architecture

of the venue. By turns connecting two spaces, underscoring a volume, lending structure to zones where people are passing by (like the screen of *Too Quick to Dismiss Aesthetic Autonomy as Retrograde*, 2012), or creating areas for rest and interaction (the artist's many seats, benches and stools), Dedobbeleer's works desanctify the expected function of an exhibition venue. By attributing possible uses to it (on the order of domestic use or leisure), they throw into question the modernist project of the institution as a neutral space outside the world.

While reworking in a tragicomic vein the great concerns of modernism (the drive to unite functionality and esthetics), Koenraad Dedobbeleer's works also display a materialist, antiheroic rereading of minimalist and conceptual sculpture. Rejecting any exclusive, unequivocal interpretation, the artist's vocabulary, formal above all, examines the connections between an object, its aspect and its use, and in doing so scrutinizes the links between public, private and exhibition spaces.

*The current show was jointly conceived and planned with two other exhibitions, *Formidable Savage Repressiveness*, Lok/Kunstmuseum St. Gallen, Switzerland (8 September – 11 November 2012; Konrad Bitterli curating); and *You Export Reality To Where It Is You Get Your Money From*, SBKM/De Vleeshal, Middelburg, the Netherlands (14 April – 9 June 2013; Lorenzo Benedetti curating).

Edition



Koenraad Dedobbeleer. *Œuvre sculpté, travaux pour amateurs*.

Artist book. Roma Publications, 2012.

112 pages, 19 x 23 cm.

Price: 35 €.

Biography

The conceptual artist Koenraad Dedobbeleer (born in Halle, Belgium, 1975; lives and works in Brussels) produces sculptures, installations, photographs and publications, and has regularly shown internationally since the late 1990s. Winner of Mies van der Rohe prize in 2009, he is likewise an exhibition curator and co-editor of *UP fangine*.

Koenraad Dedobbeleer is represented by Micheline Szwajcer (Antwerpen), ProjecteSD (Barcelona), Reception (Berlin), Mai 36 Galerie (Zürich), C.L.E.A.R.I.N.G. (New York) and Georg Kargl Fine Arts (Vienna).

Solo shows

2014

Extra City Kunsthall, Antwerpen

2013

You Export Reality To Where It Is You Get Your Money From, SBKM / De Vleeshal, Middelburg, Netherlands (curator: Lorenzo Benedetti)

Workmanship of Certainty, Centre d'art contemporain d'Ivry – le Crédac (curator: Claire Le Restif)

2012

Formidable Savage Repressiveness, LOK / Kunstmuseum St. Gallen, Saint-Gall (cat.) (curator: Konrad Bitterli)

Encourage Lucid Groupuscules, Castillo/Corrales, Paris

Some Material Culture, Following a Random Method Based on Aleatory Rules, Mai 36 Galerie, Zürich (cat.)

Naïve Monoliths, Reception, Berlin

What Matters Is the Organisation of Power,

C.L.E.A.R.I.N.G., New York

Double Lure, Care/Of, Milan (cat.)

2011

Good Plans Are Made By Hand, ProjecteSD, Barcelona

Eloignées de toute expression strictement naturaliste, Christophe Daviet-Théry, Paris (cat.)

2010

Ignorance Never Settles A Question, Galerie Micheline Szwajcer, Antwerpen

Theory Was Always Against Ideology, Reception, Berlin

A Privilege of Autovalorization Galeria 1 – Fundação Caixa Geral de Depósitos – Culturgest, Lisbon

2009

Mies van der Rohe Award 2009

Boredom Won't Starve As Long As I Feed It, Museum Haus Esters, Krefeld

Know What We Are Knowing – Galería Carreras Múgica, Bilbao

2008

Deflationary Exercise, Galerie Micheline Szwajcer, Antwerpen

Remember to Remember, Mai 36 Galerie, Zürich

2007

I Don't Care If Nothing Else Goes My Way, Museum Abteiberg, Mönchengladbach

La liberté d'erreur, Galerie Micheline Szwajcer, Antwerpen

2006

Contextual Minimalism, Benedengalerij, Kortrijk

Le souhait de disposer, KIOSK, Ghent

2005

Bad Timing, Georg Kargl Box, Vienna

2004

Dedobbeleer en Zoon, Artis, 's Hertogensbosch

2003

Passover, 5er Projectspace, Rotterdam

Shallow, Young Gallery Zone – Art Cologne, Köln

2002

So Far, Galerie Drantmann, Brussels

Fiction Tales, Galerie Michael Zink, München

2001

Parcours d'Incidents, de Ateliers, Amsterdam

Pluses and Minuses, Artists Unliwithed, Bielefeld

2000

You are never going Anywhere, Galerie Drantmann, Brussels

1999

Etablissement d'en Face, Brussels

Duo exhibitions

2011

To Follow. An exhibition of new works by Koenraad Dedobbeleer & Robert Janitz, C.L.E.A.R.I.N.G., New York

2010

A sense of Disquietude Concerning the Existing Order of Things, Georg Kargl Fine Arts, Vienna (with Herbert Hinteregger)

Great Demurrer in the Time of the Great Enthusiasms, Mayerei, Karlsruhe (with Valérie Mannaerts)

2009

TIGHT, Repeating Boredom, PMMK, Oostende (with Rita McBride)

Koenraad Dedobbeleer / Asier Mendizabal, ProjecteSD, Barcelona

2008

TIGHT, Repeating Boredom, Kunsthalle Bern, Bern (with Rita McBride)

TIGHT, Repeating Boredom, Frac Bourgogne, Dijon (with Rita McBride) (cat.)

Sideline Sitters, Künstlerhaus Bethaniën, Berlin (with Wolfgang Plöger) (cat.)

2006

Throw that trust on the fire, Konsortium, Düsseldorf (with Steve Van den Bossche)

2005

Raymond Vanderzande, Netwerk Galerie, Aalst (with Kristof Van Gestel)

Remember the Small Things, CC Strombeek, Grimbergen (with Anne Daems) (cat.)

2002

Collaborative Project, Rijksacademie, Amsterdam (with Els Vanden Meersch)

2000

Hans Op De Beeck and Koenraad Dedobbeleer, De Warande, Turnhout (cat.)

Group shows (selection)

2012

Lieber Aby Warburg, Was Tun Mit Bildern, Museum für Gegenwartskunst, Siegen (cat.)

Les Séparés, CEAAC, Strasbourg

Locus Solus Domesticus, Institut du Carton, Brussels

75 Books, ProjecteSD, Barcelona

Bookshowbookshop, BE-part, Waregem

Archizines, Storefront for Art and Architecture, New York – Spazio FMG, Milan – CCA, Montreal

2011

EXHIBITION, Galerie Van Der Mieden, Antwerp

Beyond the Fragile Geometry of Sculpture, De Vleeshal, Middelburg (curator : Lorenzo Benedetti)

Utopie, St. Lukasgalerie, Brussels

Found in Translation, Casino Luxembourg, Luxembourg

2010

Tegenlicht, SMAK, Ghent

Réhabilitation, Wiels, Brussels

Wall & Floor, Galerie Almine Rech, Paris

2009

With Le Temps – In Time, Robert Miller Gallery, New York City, NY

Jeugdzone. Over opus één en opus min één, Hedeh, Maastricht

3 Artists Selected by Dan Graham and a work by Dan Graham, 303 Gallery, New York

2008

Un-Scene, Wiels, Brussels

Integratie, Intégration, Integration, Nieuw(bouw)kunst, Broelmuseum, Kortrijk

Group exhibition curated by Susanne Prine, Emyt, Berlin

2007

Proposals, Kunstencentrum Netwerk, Aalst

Early Retirement, Galerie Mai 36, Zürich (cat.)

The Subjective Object, Galerie Conrads, Düsseldorf

Jeune Peinture Belge, Palais des Beaux Arts, Brussels (cat.)

2006

Ergens, Muhka, Antwerpen (with P. Vermeersch & P. Bismuth)

Independex – BB 4, Ausstellungsraum Restitution, Berlin

Anspach, Anspach Center, Brussels

2005

La Perspective du Cavalier, Parc Saint Léger, Pougues-les-Eaux

Le Génie du lieu, Musée des Beaux-Arts, Dijon (cat.)

Time to Close, Galerie Drantmann, Brussels

Soundscape, STUK, Leuven

Photography within/as Installation, Stella Lohaus

Gallery, Antwerpen

Lichtkunst aus Kunstlicht, ZKM, Karlsruhe (cat.)

2004

Multiple Miscellaneous Alliances, Clubsproject inc, Melbourne (cat.)

Dedobbeleer, Sailstorfer and Wissel, Zink & Gegner, Munich

Pistes, Netwerk Galerie, Aalst

Alles was bij Voorbaat al Begonnen, Factor 44, Antwerpen

2003

Bestuifbegeerte, Z33, Hasselt (cat.)

The Sublime was Yesterday, RUG, Gent

Once Upon a Time..., MUHKA, Antwerpen (cat.)

Screening, Etablissement d'en Face, Brussels

New, Netwerk Galerie, Aalst

2002

La salle de Cinéma, La Passerelle, Brest

Early Works, de Ateliers, Amsterdam (cat.)

As If, Octopus - Brugge 2002, Brugge (cat.)

De Kelder op de Vliering, W139, Amsterdam (cat.)

Diagonali, Paços das Artes, Sao Paulo

2001

Pentagon, STUK, Leuven

Parcours d'Incidents, de Ateliers, Amsterdam

Flat Space, Witte Zaal, Ghent

Interferenties, De Overslag, Eindhoven

2000

Part II, CC Strombeek, Brussels

CC/NICC, Place Fontainas, Brussels (cat.)

Diasporical Thoughts, TACK toren, Kortrijk

1999

Trouble Spot Painting, MUHKA, Antwerpen (cat.)

Bouillion, HISK, Antwerpen (cat.)

Folle, Studio Ercolani, Bologna (cat.)

Event

Saturday, 16 Februar 2013 at 4 PM

Meet the artist

Koenraad Dedobbeleer / François Piron

« Gare aux gaffes des gars gonflés »

Koenraad Dedobbeleer speaks with François Piron, art critic, curator and co-founder of the multidisciplinary contemporary art space Castillo/Corrales in Paris. Our two guests share a critical and historical art approach, and a common taste for literature and artists' editions. Castillo / Corrales has invited Koenraad Dedobbeleer for a solo exhibition in October 2012.

Free admission.

Reservation necessary : +33 1 49 60 25 06 / contact@credac.fr

Rendez-vous

Friday, 15 February 2013 from Noon to 2 PM

Crédacollation

Guided tour with the artist, Koenraad Dedobbeleer exhibition's curator, Claire Le Restif. A convivial moment for sharing thoughts and reactions with others, the visit will be followed by lunch at the art center.

Participation 6 € / Members 3 €

Reservation necessary : +33 1 49 60 25 06 / contact@credac.fr

Wednesday, 27 February, and Sunday, 31 March 2013, from 3:30 PM to 4:30 PM

Ateliers-Goûtés (Studio-snack)

During these "workshop-afternoon treats," children from 6 to 10 years of age become docents at the art center and lead their families on a tour through the show. Young and old are then invited to enjoy an afternoon snack and a practical workshop that extends the exhibition visit in a sensitive and playful way.

Free admission

Reservation necessary : +33 1 49 60 25 06 / contact@credac.fr



Koenraad Dedobbeleer, view of the exhibition *Formidable Savage Repressiveness*, Kunstmuseum St Gallen, 2012.
Photo : Stefan Rohner / Kunstmuseum St Gallen.



Koenraad Dedobbeleer, *Too Quick to Dismiss Aesthetic Autonomy as Retrograde*, 2012.
Painted wood and chrome metal, 313 x 183 x 30 cm.
View of the exhibition *Formidable Savage Repressiveness*, Kunstmuseum St Gallen, 2012.
Photo : Stefan Rohner / Kunstmuseum St Gallen.



Koenraad Dedobbeleer, *Tradition Is Never Given, Always Constructed*, 2012.

Painted steel, 353 x 290 x 290 cm.

View of the exhibition *Formidable Savage Repressiveness*, Kunstmuseum St Gallen, 2012.

Photo : Stefan Rohner / Kunstmuseum St Gallen.



Koenraad Dedobbeleer, *Human Existence Resides In Utter Superfluity*, 2010.

Wood, metal, rope, gloss painting, 145 x 144 x 580 cm.

View of the exhibition *Ignorance Never Settles A Question*, Galerie Micheline Szwajcer, Antwerpen, 2010.

Courtesy of the artist and Galerie Micheline Szwajcer.



Koenraad Dedobbeleer, *The Subject Of Matter (for WS)*, 2010.
Wood, fountain, paint, plastic, 60 x 60 x 123 cm.
View of the exhibition *Ignorance Never Settles A Question*, Galerie Micheline Szwajcer, Antwerpen, 2010.
Courtesy of the artist and Galerie Micheline Szwajcer.



Koenraad Dedobbeleer, *Thought Apart From Concrete Realities*, 2010.
Painted metal, 80 x 80 x 130 cm.
View of the exhibition *Ignorance Never Settles A Question*, Galerie Micheline Szwajcer, Antwerpen, 2010.
Courtesy of the artist and Galerie Micheline Szwajcer.